Neo-Monadology in Sociological Studies of Companies, Labour, and Artistic Groups and even a Capitalism as mode of production argument

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Introduction
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I mean cinema expresses what is called in Tarde – a sleep walking process through society. One should be sleepy and philosophical, after all the news pours on – that riot, look at Macron so brilliant, and look at that financial prudence, such brilliance, such genius at work, - Syriza as well in large protests.

Tarde argues be sleepy instead, and one finds the argument better – artists are in the process of arguing what is form, and content, writers, poets such flying machines – that it is all afterall forms of value in Marx which means real political engagement with poor people – but form then in Hegel means idealism and art already as then Tarde calls up Hegel on a phone – “Flying machines, what is that process?”

Flying machines, such poetry is about in fact how the form is actually complexly just senses – logics of sense – just the empirical subject of in fact numbers, statistics, and complexity in monads – we mean finally – universities for

philosophers and pay and high life – that is then its singular process, all other things are simply irrelevant.

Form then becomes a formal process in Tarde – that we make formal points – like a Bakhtin point recently made by Lazzarato.

Bakhtin argues – heterogeneity is homogeneity – a bunch of phone calls being made is a voice.

“What Hegel means is just that formalism matters, a Hegelian formalism which is then what we call forms.

What Tarde meant was creative forms – like artists and philosophers, perhaps such values which are like creative

forms – in fact philosopher’s forms in a small kiosk even, their forms capture a form – but to be objective artists’ forms – the creativity of a film is the actual process of forms, forms more important than statistical debates on riots or protests even.

Marx meant there is then a complex form, let us say comples values, and value-forms.

Yes, just the form, as a Soviet printer once argued about forms in the sense of artistic perception of a form like a simple newspaper – such forms capture the totalization.”

Introduction

I mean then that sociological debates reveal the necessity of scientific formations and that it is in fact a science to run society some argue – no the opposite, it is a science in itself.

I mean that what appears as the comment – should we do Uruguay then to ourselves in Algeria or Cuba – even say France or Italy – I mean in fact I don’t say that.

Cultures differ that is all – forms are cinema forms only – that artistic a proof here.

Read it as in fact the process of artistic subject which is concrete to the point of science.

This is read with statistics, curves, and complex material I now prove –

Complex statistics in labour politics, complex statistics in rural politics and like that an empirical model is prepared of even statistics in streets and that becomes film process capturing best what Tarde calls forms of a process – the form not the content matters – so formalism.

I. Concrete forms in fact

Now produce a concrete form of sociology I meant – not the abstract process of finance but its concrete process. I argue that the concrete form is in fact all over the companies which are in fact a

monadological form – I mean the metaphor in fact in sociology – that it is concrete the capitalist formalism.

II. Concreteness

I mean it is just the concrete world of monads which is just the process of concrete monads which are imbricated in concrete companies – I mean in fact the totality which concrete financial processes.

III. Sociological Reviews in French Imagery of Tarde

So then formalisms which are forms – some type of forms – forms which are then creative –

I. Art galleries in Europe
II. Film process in America and France
III. Forms of telephone conversation.
IV. Godard’s Fundacion
V. Forms comparable today

All of this in concreteness is not the case – I argue again it is just Filme Socialisme that is correct, all of that I call science.

Conclusion

Science of logic teaches us that it is all a logical syntax – we are in a concrete world in even Uruguay – it is all the video-forms there which petrify – because there is

no formalism to it, I mean the future of the image.